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THURSDAY, JANUARY 11.

CLASSICAL CHAMBER CONCERTS.

MR. W. Sterndale Bennett's first evening concert took place at his residence, No. 42, Charlotte Street, Fitzroy Square, on Monday evening. The audience was numerous and select, including many distinguished professionals, and a large party of highly cultivated amateurs. The programme of the performances was as follows:—

PART I.

Sonata in E flat, Op. 12 (dedicated to Salieri), Pianoforte and Violin, Messrs. W. S. Bennett and Dando, Beethoven. Aria, "Dove sono," Miss Messent, Mozart. Preludes and Fugues, Pianoforte, Mr. W. S. Bennett. (Prelude and Fugue, F minor—Handel, Do. do. A flat—Bach. Fugue, F Minor—Mendelssohn.) Duet, "Come ti piace," Miss Messent and Mr. Cox, Mozart. Trio, Two Violins and Violoncello, Messrs. Dando, W. Blagrove, and H. J. Banister, Handel.

PART II.

Chamber Trio in A major (MS.), Pianoforte, Violin, and Violoncello, Messrs. W. S. Bennett, Dando, and H. J. Banister,—W. S. Bennett.

(Moderato assai, quasi Andante.

Serenade—Allegretto Scherzoso.

Allegro Presto ma con Maestria.)

Song, "Musing on the roaring ocean," Mr. Cox, W. S. Bennett. Song, "Fancy's Dream," Miss Rainforth, Mendelssohn. 'Lieder ohne Worte' (Songs without Words). 3rd. book, Pianoforte, Mr. W. S. Bennett, Mendelssohn. 1. Con Moto, in E flat. 2. Allegro non troppo—C minor. 3. Presto e molto Vivace—E major. 4. Andante—A major. 5. Agitato—A minor. 6. Duetto—Andante con Moto, A flat.)

We could only notice one defect in this programme, viz., the entire absence of any English compositions, with the exception of Mr. Bennett's own *trio*. We ob-

served this defect last season—we lamented it then, and we lament it now. If not Mr. Bennett, who is to set the example of encouraging that native talent, which only wants fostering to bring forth goodly fruits? The brilliant success which has attended every effort of Mr. Bennett, since, when a mere boy, he astonished and delighted the musical public by his early compositions and performances at the Academy of Music—the entire appreciation which his own remarkable genius has encountered, both at home and abroad, should have incited him the more strongly to hold out a helping hand to his fellow countrymen less fortunate than himself. By this we by no means insinuate that England can boast of many such musicians as Mr. Bennett—but we are quite aware of the existence of talent of a lofty order, which pines away its life in obscurity and neglect; and of nothing has it so much reason to complain, as of the forgetfulness of those, who, twin-born with itself, should also be twin-feelinged. Mr. Bennett could, if he pleased, work miracles for English art. Placed in the very highest position—acknowledged and admired by all—a word from him might effect what years and years have laboured vainly to bring about;—but that word is yet to come. As a director of the Philharmonic, Mr. Bennett's influence has for the last three years acted most beneficially on the politics of that prominent musical body, in all respects *but one*. We have observed immense improvements in the general character of the programmes of Philharmonic concerts, but one feature, which we at first sought with confident expectations of finding, has hitherto wholly evaded

our perception;—no symphony, no overture, no concerto, no scena, "no nothing" of any English composer, have we yet been able to record. To tell us that Mr. Bennett has not the power of reforming this, as other abuses, would be to tell us what we never will believe;—as soon could we entertain the notion that he has not *the will*—which we need hardly say is a manifest absurdity. Our clever young countryman has the will—but some fatality up to this moment, has prevented him from making his will the spur to his actions. The day will come, we cannot doubt it, when, through the influence which Sterndale Bennett's commanding abilities very properly exercise in the musical doings of Great Britain, the music of our young and struggling artists will become generally known and appreciated. Some fine evening we shall walk into the Hanover Square Rooms, and find the following programme (or some other such) in our hands:—

THIRD PHILHARMONIC CONCERT.

TWENTY-EIGHTH SEASON.

MONDAY APRIL 3rd, 1845.

PART I.

Symphony (No 7).....Beethoven.
Scena (M. S.) Miss Dolby Henry Smart.
Concerto in E minor, No 6. (Piano- } Bennett.
forte) Mr. W. S. Bennett.....
Duet—Miss and Mr. So and So....Mozart.
Overture—"Don Carlos" (M. S.)..Macfarren.

PART II.

Symphony in A minor (No 3).....Mendelssohn.
Cantata—Mr. H. PhillipsMudie.
Concerto—Violin—Mr. Blagrove ..Spohr.
Trio, MS.—Miss—, Miss—, } (Barnett or
and Mr. } Loder)
Overture—"Ruler of the Spirits"..Weber.

We shall then steal quietly to our seats, and until the whole concert is over

say nothing to nobody. What a delight would be such a concert! What a refreshing bouquet, such a mingling of names! Beethoven, *Henry Smart*, *Bennett*, Mozart, *Macfarren*, *Mendelssohn*, *Mudie*, *Spohr*, *Barnett*, *Loder*, and *Weber*? What could be more delightful? What more rational? What more probable, if our musicians when they prosper, would but look back occasionally, and give their brethren a lift? *Nous verrons*—as *Voltaire* used to say, when he could think of nothing else. Let us, however, pull down our castle and proceed with the matter before us—*viz.* Mr. Bennett's first *soirée*.

To eulogize the pianoforte playing of Mr. Sterndale Bennett, would now be superfluous. We have often said, that we know of nothing to surpass it—and with the exception of *Mendelssohn's*, nothing to equal it, for purity and the absence of pretension—for energy and brilliancy of conception—in fact, for whatever, in the realms of the *unextravagant*, constitutes fine playing. On Monday night, we were more than ever convinced of the truth of our early impressions, and the audience were manifestly of our opinion, or something very like it, to judge by the warmth and frequency of the approving plaudits. The compositions performed by Mr. Bennett are all of them well known, with the exception of his *MS. trio* in A major, which, though it has been written some years, has only twice previously been publicly performed. It is a very charming work, of the quiet and unobtrusive school—melodious in an eminent degree, and replete with sparkling, if, not with grand effects. The opening movement is delicious. Its character is a heavenly calmness, steeping the soul in repose, like

— the voice of one beloved,
Heard in the calm of thought.

The second phrase has something of divine in it;—like a fine morning in the spring—it comes upon you suddenly—whence you know not—till you are beside yourself with delight:—it is indeed a happy

thought. We were most struck with the *scherzo* after this—which is remarkable for the masterly neatness of its instrumentation, and the skilful conduct of its parts; these are ever in a bustle, but come admirably to the point, to which the knowing pilot wished to steer them. The *trio* produced a decided effect, for which it was not a little indebted to the admirable violin and violoncello playing of Messrs. Dando and H. J. Banister, who efficiently co-operated with the pianoforte of the composer. Of Beethoven's sonata—of the preludes and fugues—of the exquisite cluster of melodies by *Mendelssohn*, we have only to say, that they were rendered to perfection and fully appreciated. The vocal music was of the best order, and was quietly and irreproachably executed by Miss *Messent* and Mr. *Cox*, two very improving and excellent vocalists. Mr. *W. Dorrell*, himself a distinguished pianist, presided with great ability at the pianoforte, accompanying all the vocal music. How was it that his name was left out of the programme? To our exceeding disappointment, Miss *Rainforth* arrived (from *Drury Lane Theatre*) too late to give her valuable assistance—an event which we verily believe no one could have regretted more than the fair and kindly natured vocalist herself.

The above is a specimen of the style of concert with which Mr. Sterndale Bennett, were he elected to the Edinburgh Musical Professorship, would frequently amuse and instruct the public of the Scotch capital. The repeated occurrence of such performances could not fail of elevating and refining the taste of the inhabitants—and to what better purpose, or to what purpose more consonant with the views of its founder, could the efforts of the Musical Chair be devoted? Our information from the seat of the approaching contest reassures us more and more. We can confidently promise our readers that the cause of music is more than likely to prevail—and that, for once in a way, the *LAWYERS* will get the worst of it. The general opinion at

Edinburgh, as well as in London, is, that Mr. *WILLIAM STERNDALE BENNETT* will be elected to the Professorship. That it may so turn out is our sincerest wish, as well as that of every true lover of music. We hear that Mr. Bennett has started for Edinburgh, to pay a flying visit to the authorities there. Success attend him!

Q.

CHESTER CATHEDRAL.

THE "opening" of the New organ, which has just been erected in this venerable structure, by Messrs. Gray and Davison of London, took place during Divine Service on Saturday last—the Feast of the Epiphany. Morning prayers were read by the Very Rev. the Dean (*Dr. Anson*), the first Lesson by the Venerable Archdeacon *Clarke*, and the second by the Rev. Canon *Eaton*. The Communion Service was also read by the Dean, with the exception of the Epistle which was read by the Rev. Canon *Barlow*. The Lord Bishop preached an excellent and impressive sermon from 2 Corinthians, ix. 7. "God loveth a cheerful giver;" after which, during the reading of the offertory sentences, the alms of the congregation were collected by the Revs. *W. Paull*, *R. W. Gleadowe*, and *W. Harrison* (Minor Canon of the Cathedral) and some of the Laity appointed for the purpose. The prayer on "the whole state of Christ's Church militant here on earth," and one of the closing collects of the Communion Service, were then read; and the Bishop concluded the service by pronouncing the apostolic benediction. The amount of the collection was £115: 3s: 10d, which is to be distributed among the local charities of Chester.

The new organ is a magnificent instrument, and more than realized the high expectations, which the report of its trial in London had excited. In a previous number, we published a full description of its stops, capabilities, and novel combinations, which it is unnecessary now to repeat; we may therefore content ourselves with saying, that on Saturday last, Mr. *Guntton*, the accomplished organist of Chester Cathedral, brought out its noble and wonderfully expressive tones of harmony, with most admirable effect. The services were judiciously selected, and highly interesting. The chaunt for the "Venite exultemus" and the Psalms, was *Robinson's*, in E flat; *Dr. Nare's* fine "Te Deum" in C was sublimely impressive; and the "Jubilate," by the same composer, equally good. The Athanasian Creed was beautifully sung; and here we cannot avoid noticing the majestic effect, which was produced by the organist in the verse "And yet not three Almighty, but ONE ALMIGHTY," by the full burst with which he accompanied the two latter words: it was grand and expressive in the extreme, and reminded us of the power and eloquence of that splendid passage in *Handel's* chorus, "There was not one feeble person in all their tribes." After the third collect, *Pergolesi's* anthem, "I was glad when they said unto me, we will go into the house of the Lord," was very effectively given. The Sanctus and responses to the commandments were *Dr. Smith's* in C; and before the sermon, the beautiful anthem "The Lord will comfort Zion," from the oratorio of *Judah*, was introduced, closing with *Beethoven's* magnificent chorus "Hallelujah to the Father." It is impossible, we should think, for sacred harmony to produce a more thrilling and solemnizing effect, than was excited throughout these services, at one time,

sweet as the "music of the spheres," when descending angels hymned, over the fields of Bethlehem, the natal anthem of the Redeemer; and at another, pealing with melodious thunder through the spacious aisles, with a power and grandeur which might well transport the thoughts of the devout worshipper to the heavenly hallelujahs of the countless multitude, whom the apostle of Patmos heard harping before the throne of the Eternal, "as the voice of many waters." The voluntaries at the opening of the service, and introductory to the anthems, were admirably performed, and displayed the exquisite and over-powering harmonies of the organ to great advantage: but the masterpiece of instrumental skill was the concluding voluntary, which was a fugue by Sebastian Bach, in three movements, on the first strain of the psalm tune, commonly known as St. Ann's. The high musical attainments, the brilliant execution, and the remarkably good taste of Mr. Gunton, throughout the whole of the services, were eminently conspicuous; and the astonishing compass, the varied effects, and the purity of tone of the new organ, must establish and extend the already well-deserved reputation of the builders, Messrs. Gray and Davison. Several distinguished musical professors were present, and they were unanimous in their admiration of the organ, and of the manner in which the whole service had been conducted. The choir of our ancient Cathedral may now take a prominent place among our Ecclesiastical institutions.

The case of the organ is in very good taste; it has two fronts of handsome design, surmounted by pinnacles which correspond with the carved tabernacle of the stalls in the Cathedral. The Church was crowded by a congregation, which included many of the principal families and a great number of the clergy, of the county, the city, and vicinity, among whom we observed—The Marquis and Marchioness of Cholmondeley, the Marchioness of Westminster, the Countess Grosvenor, Lord and Lady Robert Grosvenor, Lord Prudhoe, Lady Lyttleton, Mr. and Mrs. W. E. Gladstone, Sir Stephen Glynne, Bart., Hon. Mrs. Glynne, Lady Charlotte Egerton, Lady Marjoribanks, Lady Egerton (Gresford), the Hon. Messrs. Cholmondeley, Sir William Warre, Sir Edward Walker, Mr. Massey of Moston, Mr. and Mrs. Randle Wilbraham, jun. and party, Mrs. and Misses Anson, the Rev. Chancellor Raikes and family, &c. &c. On Sunday, the Cathedral was again thronged by crowded congregations. In the morning, the anthem was "God is our hope and strength." The sermon was preached by the Bishop, from 2 St. Peter, iii. 18. In the afternoon, the anthem was "Plead thou my cause O God;" and on both occasions, the impressive choral services were given with the most sublime effect. We had an opportunity yesterday (Monday) of examining the mechanism of the organ, which is really a wonderful erection, and capable of the most varied and astonishing combinations. Great pains have evidently been taken by the builders to produce in every respect, as perfect an instrument as modern science can construct.

MADAME CATALANI.

THE announcement of the death of Madame Catalani, is still doubted in the best informed musical circles of Paris, because the original letter contains several inaccuracies. In the first place Madame Catalani is known to have no property nor villa at Sinigaglia (the place of her birth only), nor within the Roman States, her residence being near Florence. M. Valbrique, her husband, who is stated in the same letter to have died in 1821, is still living. Her age is mis-stated, and the amount of her property greatly exaggerated. The Duchess of Cambridge and the Princess Augusta visited the celebrated *cantatrice* in 1839, at her residence near Florence, when her royal highness was, it is

stated, the bearer of a *souvenir d'amitié* from the Queen Victoria. Madame Elise Henry, formerly one of the principal singers at the *Royale Académie de Musique*, and a contemporary of Madame Catalani, has addressed a letter to the *Revue des Theatres*, containing some interesting facts relating to this esteemed lady and extraordinary genius, from which we make the following extract:—Madame Catalani was born in the Roman States, and her pronunciation was the finest I ever heard: it fully justified the proverb, "*Lingua Toscana in bocca Romana*," She was lively and gay in the comic opera "*Il Pazzo par la Musica*," and the variations on the theme, "*Nel cor più non mi sento*" were given by her in the most ravishing style, as is well known. I would not speak of her talents, so well known throughout Europe—her virtues alone engage my attention. Madame Catalani's name was Angelique, and never did woman more deserve that name. The village of Issy, near Paris, was nearly destroyed by fire. Madame Catalani having learned this calamity, on her return to France, after some years absence, devoted the produce of her first concert to the sufferers by the conflagration; the receipts amounted to 28,000 francs (about 1,120*l*.) "One day, when residing at her hotel in the rue de Choiseul, a knock was heard at the door, and on the porter opening it no one was to be seen, but a small basket was left under the entrance, containing a pretty little female infant; on a piece of paper by its side were written these words:—"*Je recommande mon enfant à Dieu et à Madame Catalani*." Madame Catalani had the child baptised, her own daughter Angelina and one of her sons standing sponsors, and it was protected and educated as one of her own family. On one occasion the Duc G. D. was about selling his carriages, plate, and jewels, in consequence of some unforeseen misfortune; Madame Catalani hearing of it, sent him 40,000 francs. This sum, it must be added, was afterwards refunded, although at the time it was lent, there was no probability of its being repaid."

ELISE HENRY,

"Première artiste du chant, pensionnaire de l'Académie Royale de Musique."

CORRESPONDENCE.

THE CONTRAPUNTIST'S SOCIETY.

To the Editor of the "*Musical World*."

SIR,—Although we ought gladly and gratefully to acknowledge the exertions of those whose aim is to promote the welfare of our favorite Art, and openly to express the admiration which such noble conduct deserves, yet, we are not to allow this feeling to make us blind to the difference between good intention, and wise proceeding. For many years I have been a very interested, and not altogether silent, spectator of the revolution of events connected with the history of music, during our own day; I have sometimes ventured to express my humble opinion on circumstances and proceedings bearing immediately, or remotely, upon its permanent interests. Agreeably to the principles which ever have, and ever will actuate me, I am induced to crave a little space in your valuable Journal, with permission to record a few brief remarks, respecting Mr. G. F. Flowers' Contrapuntist's Society.

First, I would ask, what is the definite and direct object in view in the formation and establishment of such a Society? for much as has been said about it, this does not appear to have been fully and clearly stated. Is it to call from amongst the profession, those who can compose the proposed exercise, and class them in contradistinction to those who cannot? If so, I beg to be informed why I ought to feel convinced that this is a measure certainly calculated to benefit the Art, in the true sense of the word. Is the production of the required

fugue to be regarded as a proof of having reached the acme, or most desirable point of musical perfection. Truly a masterly composer must be profoundly scientific—a consummate harmonist, and able to make the most skilful uses of ingenious counterpoint; but he ought also to be something more and better than this; for, although it may serve him in furnishing a constituent part of the body and raiment of his creations, will it enable him to "breathe into them the breath of life?" to imbue his conceptions with that peculiar, essential, quickening power, which so happily awakens the responsive thrill in every kindred soul, that indescribable magic charm so strongly felt and warmly acknowledged by the true votary. This power is the highest instinct or attribute of sublime genius, this alone gives the stamp of endurable worth, to all the offspring of mind, and this, bearing the vital impress of the soul, is also its glorious passport to the soul; without this excellence, the most elaborate, abstruse contrapuntal writing is only a body without a spirit, mere dead letter work,—"*Now the letter killeth, but the spirit giveth life*." Of this wonderful faculty we have in our Art, to boast of many extraordinary examples, but amongst all perhaps none equal, certainly none superior, to the lovely immortal Mozart; but why are the compositions of Mozart so dear to us? Is it because of their conformity to, and resemblance of the *Alla Capella* fugue of the Contrapuntist's Society? Would Mozart, and it may be added, all his illustrious compatriots, the great composers of Germany, (one perhaps excepted), have accounted it their highest honor to have won admission into this new Society? Who, it may be asked, is this one of doubtful exception? Let it be duly understood, that I never presume to pronounce the name of John Sebastian Bach, without becoming reverence. To a great part of what his admirers have so warmly and eloquently advanced in his praise, I cheerfully subscribe, and gladly acknowledge the pleasure and advantage which the study of his works affords. Such another author, in the peculiar style which he so successfully pursued, the world has not seen, and probably never will. His wonderful productions are matchless monuments of great genius strictly applied to the most austere, rigid style of musical composition; but while duly appreciating Bach, who would not prefer Mozart? Nor is such a choice merely the decision of taste, or the consequence of want of taste; no, it plainly and simply arises from a just judgment and conviction, how much more divine and affecting are the bright and beautiful manifestations of every quality of greatness, as exhibited in the rich, entire, captivating proportions of Mozart, than the mere abstract integrals and evolutions of counterpoint, which at most and best are but ingenious, calculated contrivances, however admirable of their kind they may be; as the head has much more to do with their production than the heart, so it has with the interpretation of them; hence the mental complex kind of pleasure we take in this species of composition, in which Bach so eminently excelled; but are we to exalt the head at the expense of the heart, or sacrifice to the one as if we had no avenues to the other? Never, assuredly never? I justly admire the elaborate fugue, as I believe true musicians do, yet I cannot help wondering at the great ado made by many to exalt it so unduly in the estimation of persons, and to procure it a degree of pre-eminent esteem, which it does not, cannot deserve. A fugue in the strict, severe style, such as I conclude is meant by "*Alla Capella*," may truly be very learned, (how abusively this word is often used), scientific, ingenious, clever, and so far very admirable; but is anything in the whole wide domain of musical thought to be found, so mechanical, artificial, formal and passionless, as these illustrious fabrications generally are? Music has, with beautiful propriety, been called the language of the passions, but if Contrapuntal Music be especially meant, then I have much to learn respecting music, language, and passion. To esta-

blish societies for the production of such things, may be regarded as a sign of the times; novelties they certainly are, but wisdom and novelty do not always go hand in hand. It may be all well enough for those competent to compose "Alla Capella" fugues, to form a society of themselves if they choose but to attempt to make a public matter of it, in the earnest and serious way that Mr. Flowers has, carries with it an air of conceit and absurdity, which I apprehend will not be considered any very great compliment to those to whom it applies. Members of this erudite society may with singular modesty, like its founder, thus let the world know that they are adepts in contrapuntal writing; yet how will such a society be brought to bear generally upon the art? What will be its authority? What its operations, and the utility of them? how impose its laws; and make the profession amenable to its tribunal? Must all, or any, who refuse to join this society be branded with disgrace, for being unable to compose the appointed test? What a state of reciprocal feeling this would inevitably produce.

It has lately been frequently said, that only composers can properly be called musicians, and the assertion, though so evidently foolish and false, requires some notice, because it is now repeatedly heard, and made also in the pages of influential publications. There is about as much truth in this sage assertion, as there would be in saying that only those who can write theological discourses are christians, or, only those who make laws are lawyers, &c. What! shall an excellent performer, who has spent many valuable years of youth and early manhood, in conquering the manual difficulties of his chosen instrument, and in rendering himself perfect in comprehending, and executing works written expressly for it, and who has built his hopes of subsistence and standing in life, upon the expected return for all this previous outlay of time, trouble, health, and wealth, be told that, notwithstanding his great practical skill, critical knowledge, and classical taste, he is just no musician at all, unless a composer? It is really difficult to preserve a patient temper while exposing such provoking delinquencies of truth. Musicians are plainly divisible into two classes, composers and performers. Let us concede honour to whom honour is due, and respect where it is merited, and beware of the folly and danger of depreciating the performer, while we acknowledge the high character of the composer; nothing is more inimical to the right progress and true standing of an Art, than unjust notions of the relative worth and importance of its various votaries. A composer is a musician of different estimation to a performer, certainly, but the latter is nevertheless a musician, and may be a very poetical, eminent, valuable one. Without the performer—the interpreter, what would be the use, and worth, of the composers' productions? A sealed book written in an unknown tongue, would be as great a treasure. We must not have the head saying to the heart, "I am every thing, and have no need of you," or any part protesting against its allegiance, or subordination; the whole body must be "fitly framed together," in reciprocal harmony. It cannot be desirable to hear it said amongst us, "this accomplished person can compose" Alla Capella fugues, therefore, he is a musician; but that is a mere performer, and therefore, not to be regarded as a musician. If ever, in future, the profession shall have to be entered by an ordeal calculated to ensure its greater respectability, it is devoutly to be hoped it will be by some means that will exert a truly noble influence on the study, and one, in all respects, consonant with its sublime and beautiful character, and this I cannot think most likely to be affected by the mere ability to furrage out uninspired, contrapuntal elaborations; consequently entertaining the views and opinions I do, I cannot conscientiously, congratulate the profession on the formation of "The Contrapuntists' Society;"—but the length to which I am running warns me to close, which

I will hasten to do, for, as I shall have to trouble you (if the present communication be permitted to appear in your columns,) with some remarks on other topics relating to the interests of the Art, I must endeavour to circumscribe my self within reasonable limits.

In conclusion, I beg to aver that nothing here advanced, has, in the least, proceeded from any feeling of personal disrespect towards Mr. G. F. Flowers, who is, I understand, a musician of distinguished attainments, and therefore, so far, entitled to the respectful attention of the profession. Having neither time, taste, nor talent for controversy, I disclaim all intention of engaging in any. My opinions, though deliberately formed, and confidently entertained, are humbly submitted to the judgment of those who may condescend to honour them with their notice. It is but just that subscribers be allowed to express themselves freely, on important subjects, while they do so with due deference, although they may not feel at liberty to add their real names, as some so boastingly do. Would to heaven the state of society would allow of this open, frank intercourse, without the hazard of consequences, the fear of which must, in many cases, operate to prevent it. Therefore, at present, I can only remain,

Your obedient servant,
"MEDIATOR."

(Pray what risk would "Mediator" have incurred had he affixed his real name to his very clever, generally discreet, though occasionally somewhat testy letter? It would then have been of weight—it is now of no authority because pseudonymous. One word more:—maugre all the rhetoric, maugre all the causticity, maugre all the shrewdness of "Mediator's" arguments, none but composer's can rightly be esteemed musicians; if a performer be a musician by reason of his performance, then is an actor an author by reason of his acting, a deduction which even so obstinate a disputant as Mediator (who professes eschewal of all controversy) will hardly decline to admit.—Ed. M. W.]

REVIEW.

"Dews Gently Falling."—Song. F. B. JEWSON. (Leader.)

THIS has every essential of a good song. Its melody is graceful and new, its form consistent and compact, its accompaniment ingenious and effective. It has also the great requisite for popularity—viz. simplicity, which, added to the qualities first mentioned, renders it altogether a most attractive composition. Miss Cubitt introduced it to the public at one of the Soirées of the Society of "British Musicians," where it received an unanimous encore, a compliment which it entirely deserved.

Provincial.

IRISH MUSIC.

THE first of Mr. FORDE's Lectures on this subject has created very great interest. He brought forward the most convincing evidence that the style of the Irish Music was known and practised in ancient Greece. He also showed that the same style of music exists in China and Java, where, in all probability it has existed for thousands of years. From these data Mr. FORDE draws the inference that Ireland derived her system of music from an original Eastern seat, where the Arts were cultivated in far distant ages. The importance of that conclusion, strongly confirmed by living music, and by the accounts of Grecian writers, cannot be too highly estimated for the light it throws upon the ancient history of Ireland. Mr. FORDE stated, that

in his second Lecture, he will give further proofs of the identity of the Irish and most ancient Greek Music.

The Lecture was interspersed with musical examples of the most curious and interesting nature. The difference between the modern music and the Irish was first exemplified. This was followed by an ancient Scandinavian air, and several Irish melodies.

Specimens were then given of the popular music of the farther extremity of Asia. The Lecture was terminated by a sort of Gallery of Music characters. Five most pleasing groups of the National Melodies of the various countries were performed on the Flute by Mr. Forde, who was most ably accompanied on the Piano Forte, by Mr. Wigstrom. We have never seen an audience more delighted with a musical performance.

The novelty of the opinions, the extent of historical information, and the superior nature of the musical illustrations by which Mr. Forde's First Lecture has been marked, leave no doubt that he will receive the fullest support from the Irish public.—Cork Southern Reporter, Dec. 26th.

MISCELLANEOUS.

"DOM SEBASTIEN" scarcely keeps its ground at the theatre. It was performed only once last week, to a house which netted less than 5000 francs. It has been remarked that the nightly expenses of the opera reach 11,000 francs, which the subvention of the Government reduces to an average of 6500. Thus this hasty production of Donizetti, notwithstanding the beauty of the scenery, occasions a loss to the management of 1500 francs by each representation.

MEYERBEER left Paris for Berlin on Wednesday evening week.

JULLIEN attracts crowds, nightly, at Covent Garden, by the variety of his selections, and the perfection of his band.

MR. TEMPLETON has twice repeated his admirable performances since our last, we shall notice them fully next week.

MR. W. H. HOLMES.—This distinguished pianist has announced three soirées of classical music at Willis's Rooms.

ITALIAN THEATRE.—"Il Fantasma" is on the wane already, and notwithstanding the murmurs of Madame Persiani, "Une Nuit à Grenade" is to succeed it as soon as possible. The "Corrado d'Altamura" of Ricci cannot be ready for representation before the 15th of February.

LISZT has arrived at Weimar, and assumed his duties as chapel master to the Grand Duke of Saxe Weimar, and conducted Meyerbeer's opera *Les Huguenots* at the court theatre. He remains at Weimar till the end of March.

HEBREW MELODIES.—The first of the series of lectures about to be given by Mr. Henry Phillips and Mr. Louis Leo on this very interesting subject will take place at the Music-hall, Store-street on Wednesday evening, the 17th inst.

BRIDGE-HOUSE HOTEL.—A Concert was given here on Monday night, under the direction of Mr. Carte, in aid of the funds of the Surrey Dispensary, which went off, in all respects, excellently well. In the vocal department Miss Dolby, though labouring under a very severe cold (so bad, indeed, as to necessitate an apology to the audience,) sang a romantic ballad by Mrs. Sartoris, (late Miss Adelaide Kemble)—a good imitation of Schubert—with admirable taste;—she also gave, with great pathos, H. B. Richards's pleasing ballad of "The Blind Man and Summer," and took part with Miss Poole in Macfarren's "We are two merry Gipsies," one of the prettiest duets imaginable. Miss Poole sang Haydn's "Mermaid" charmingly, and was encored in "Wapping Old Stairs."—Mrs. Loder was very successful in "Where the Bee Sucks," and with Misses Dolby and Poole, did full justice to the lovely trio from *Azor and Zemira*. Mr. Machin sang "Ruddier than the cherry" superbly, and was encored in a ballad by Loder. Mr. Calkin, in "Amid the Battle Raging," from Spohr's "Jessedda," was sensible and effective. The instrumental music was excellent—including fantasias by Mr. Carte, on the Boehm flute, by Mr. W. H. Holmes, on the piano-forte, and by Mr. Case, on the violin—all admirably executed and greatly applauded. A duet for flute and piano, by Mr. Carte and Miss Barfield also pleased greatly. Mr. J. W. Davison accompanied the solos and all the vocal music. The Concert altogether seemed to afford the most entire satisfaction to all present.

DRURY LANE.—Mlle. Clara Galby, who is so well known as a *danseuse* at the Italian Opera-house, and who has taken a distinguished position in a *pas de trois* at Drury-lane, has sent us a letter (says the *Times*), in which she very pathetically sets forth a grievance, although, as she says, she has "great reluctance to beginning a polemic." It appears that a night or two ago there was a little "row" at old Drury, in consequence of the omission of the aforesaid *pas de trois*; and that in consequence thereof the stage-manager came forward and told the public that Galby had ceased to be a member of the company, "having grossly misbehaved herself." Thus, as Iphigenia was sacrificed to terminate a calm, was the fair Galby sacrificed to avert a storm, she being, as she tells us, "a young defenceless girl." Now to the alleged misbehaviour. On the 13th Mademoiselles Galby, Clara Webster, and O'Brien were to have danced a *pas de trois*, when—sight of horror!—they perceived an oilcloth. The three ladies at once proceeded to the stage-manager and declared that dancing on oilcloth was decidedly dangerous. Doubtless they had a love of po-

pular plaudits, but, nevertheless, they had a still greater respect for their own limbs. The three fascinators, instead of meeting with the defence they expected, were told—we hope the phrase is wrongly quoted—that they might "go about their business." They did go about their business, or rather retired from their business, all three sternly refusing to dance. The next day Galby received her dismissal from Mr. Bunn, worded as follows:—*Mademoiselle, —Mr. Cooper m'ayant informé de votre conduite d'hier au soir, j'ai donné des ordres que vous, n'entrez plus dans mon theatre.*" Such is the narrative of Clara Galby, who seems to have been very hardly used. An accident to a dancer is attended with consequences so serious, often ruinous, that she cannot be expected to court unnecessary danger.—[How much longer are we to be disgraced with the spectacle of but one national theatre open, and that one dedicated entirely to operas and ballets? The manager here seems to presume upon his autocracy, and to conceive that, at any rate, he has the exclusive advantage of doing what he likes with the public, and dancing rough-shod over unoffending females!]

NAPLES.—The beautiful young lady, called Favante, who has created such a *furor* at a minor theatre in Naples, and who, they say, is equally admirable as a *soprano*, *mezzo-soprano*, and *contralto*, is no other than Miss Edwards, formerly of the Royal Academy of Music! What a change a trip to Italy can effect for some people! We shall be anxious to hear how this eighth wonder of the musical world succeeds at the *San Carlo*.

THE THIRD CROSBY HALL CONCERT, under the direction of Mr. Sterndale Bennett, and the concert of Mr. Mitchell, at Kennington, came off last night. Of both, next week, we shall speak at length.

WALTHAMSTOW.—Mr. G. Bird gave his annual concert on Monday evening, which was extremely well attended. The vocalists were Miss Lucombe, Miss E. Birch, Mr. Manvers, and Mr. John Parry, who sang a great variety of songs, duets and glees, with the greatest success; several of which were encored. Mr. Richardson played two solos on the flute, both of which were encored. Mr. Hancock was likewise encored in a brilliant solo on the violoncello, and the performances altogether afforded the highest gratification to Mr. Bird's patrons and friends.

IT IS REPORTED at Paris that the director of the French Opera, M. Leon Pillet, has made a journey into Italy expressly to engage the tenor, Fraschini. He possesses a voice of great purity and rare compass. This artist is but twenty-four years old, and

was married about a year since, at Naples, to the daughter of Madame Ronzi De Begnis, a cantatrice, who some twenty years since was admired at the Italian theatres of Paris and London, and whom some of the elder dilettanti remember still. Fraschini is engaged for two years longer to the *San Carlos*; the opera would have a considerable outlay to make to annul this contract. It is reported that Meyerbeer has made this engagement one of the conditions of the representation of his opera. The partition of the "*Prophete*" will not be put in rehearsal before the arrival of this tenor.

THE enthusiasm of the subscribers for Rossini's statue seems to be declining, since it has been discovered that a sculptor, who had a statue of this maestro to dispose of, was the person from whom the project originated. It is no longer (observe the malcontents) a question of making a statue, but of a statue already made. In common cases it is the enthusiasm of admirers which commands a monument, and seeks for a first-rate artist to execute it; here it is the artist himself who excites the enthusiasm and hunts after subscribers to cover his expenses. All this cannot be very flattering to Rossini. Foreign artists have considered it an honour to inscribe their names in the charitable association of "Artistes-Musiciens." Liszt put his name down for 1000 francs, Meyerbeer for 500 francs, and many others imitated these noble examples. Before Rossini quitted Paris a friend was deputed to propose to him to co-operate with this generous institution, observing, that to become a member 6 francs per annum were sufficient. Rossini replied, "*Mon cher Ami—I am an Italian artist above all. We have something of the same kind at Bologna, but I will see about it.*" Rossini quitted Paris without contributing a sou. Is this a reason for raising a statue to him?

ALL THE LETTERS from Rome make mention of the surprising success of "*Bonifazio di Geremei*," a serious opera, of which Prince Joseph Poniatowski has composed the music. The maestro was obliged to appear on the proscenium forty-five times.

ISLEWORTH.—Miss N. Allen gave a Concert on the 3rd inst., which was extremely well attended, at which she not only sang several songs with success, but played a duet with Mr. Case, for pianoforte and violin, extremely well. The other vocalists were Misses Lockey, Patton and Ellen Lyon (a highly promising young singer), Messrs. H. Gear (conductor), A. Sola, Wrighton, and John Parry. The band of the 13th Light Dragoons played several overtures, &c., &c., extremely well.

MISS AND MASTER DAY made their second appearance last Sunday at the Grand Harmonic Society's Concert and plucked fresh laurels for themselves. Miss Day, although so very young, possesses in a high degree every qualification to entitle her to rank in the highest order in her profession, and it must be evident to every one who has heard Miss Day that her musical acquirements have not been obtained by labour; no, it is more the glad ebullition of a Musical mind carefully cultivated; in every note her magical hand touches there is decision, entering thoroughly into the characters of her authors, no matter to Miss Day how opposite the style may be that she gives in the course of the evening. Weber and Thalberg are very distinct styles, yet Miss Day reads them in the most perfect manner, with an ease of unerring execution and pathos rarely to be heard, we cannot refrain also to notice the modest bearing of this highly interesting young lady which is no less a theme of admiration than her brilliant talents. Master Day performed the 5th air of De Beriot in a manner that elicited from his audience the most rapturous applause and had the gratification to receive the most flattering encomiums from the society.—*Brussels Paper.*

STRAND THEATRE.—Mr. Clement White made his first appearance at this theatre on Monday night, in an operetta, called 'The Hunter's Bride, or the Rose of Altenham'; the music composed entirely by himself. The libretto is slight, but well written and sufficiently comic. It was excellently put upon the stage, and will, we have no doubt, obtain a fair run. The music consists of five ballads—a comic song—duett and finale, and reflects the greatest credit on the Composer. The Ballads, especially those sung by Mr. White, are exceedingly pleasing and captivating. They are full of melody and vocal in the highest degree. We have more than once observed upon this qualification of Mr. White's Compositions. The Song, 'I have thought of thee,' is a real gem, and must find its way to half the drawing-rooms in London. It was rapturously encored and listened to with double delight in its repeat. 'The Rose of Altenham,' another delicious melody, more flowing and graceful, if not so catching as the first, met with the enthusiastic plaudits of the audience. The Duett also—as well as the Song, 'My Mountain Land,' deserve especial notice. In short, the good folks of the 'Strand' received a musical treat to which they have been unaccustomed, and seemed to appreciate it accordingly. Mr. White was called for at the end of the piece and made his bow at the wing to a very crowded house. One word of the Singer. We have no hesitation in saying, as a Bal-

lad Singer in the Plaintive School, Mr. White holds the very first place among the male singers of the present day. His voice is full, sweet and melodious; his taste exquisite, and his intonation perfect. With these excellencies and the dearth of real Ballad Singers staring us in the face, it is a paradox to us how Mr. White is left out of the Concert Rooms. We annex the account given in the "Times" newspaper:—

"STRAND THEATRE.—The management of this little house has enrolled the services of Mr. Clement White, who made his appearance last night in an operetta called *The Hunter's Bride*, the music of which is composed by himself. Though called new in the bills, the production has already seen the light at the English Opera-house; but as the gloomy period of its birth doomed it to a profound obscurity, the assertion may be excused. As far as goes what dilettanti call the "libretto," we cannot say that it is any way worthy of the resurrection; being, however, the medium of conveying a number of very pretty and graceful ballads, for their sake the audience indulgently overlooked the vehicle. Mr. White has a tenor voice of limited compass, but powerful and pleasing in quality; and, though unable to sustain principal parts in the modern operas, he is admirable as a ballad singer, and particularly suited to a house like this. All the ballads told capitally, and one in particular—"I have thought of thee"—a very striking melody, with words by no means contemptible, was deservedly encored. The piece, as we have already said, is by no means of first-rate quality, being for the most part of rather a heavy school of humour, which, with all the pains Mr. Hammond took, he being the intended comic man, could not be made to roll anything but cumbrously along. There was, however, one situation towards the conclusion which, though somewhat homely, was funny, and therefore refreshing; that in which Hammond, being dressed up as a spirit, for the purpose of frightening his sweetheart into a consent to accept him, is encountered by his rival in the forest, who also assumes the character of a spirit, and pretends to convey him in a magic car to the topmost height of the Brocken, which he does by blindfolding him, making him shake his wings laboriously till he is almost dead with fatigue, and then handing him on the top of a huge inverted flower-pot, which he imagines to be a mountain peak. This was acted very funnily, and drew forth peals of hearty laughter, and being quickly followed by a very spirited finale, brought the curtain safely down. Mr. White was then called forth, but only modestly answered the call by protruding half his person from the prompter's station. He will no doubt be found an advantageous acquisition. The house was a good one."—*Times.*

SOCIETA HARMONICA.—This Society, which was established some ten years ago, for the purpose of giving Concerts on a grand scale, will open its campaign on the 18th of March, in the Great Room, at the Italian Opera House, under the direction of Mr. H. Forbes, assisted by a committee of amateurs.

MR. WILSON gave "Another Night with Burns," on Monday, which attracted a very numerous and delighted audience; he was encored in five of his songs; instead of repeating "The Bottle of Sherra-muir," he sang, by desire "The Laird of Cockpen." His next novelty will be an historical sketch of Mary Queen of Scots, with illustrations.

CHELTEMHAM.—The first of a series of four Subscription Concerts will take place on the 11th inst. (this day), under the direction of Mr. Evans, who, with Mr., Mrs., and Master Alban Croft will sustain the vocal portion of the performance; the band will comprise all the talent of the town. Mr. Wilson will give his Scottish Entertainment at the Assembly Rooms, on Friday and Saturday.

Notices to Correspondents.

OUR Subscribers and the Public are informed, that henceforth the Office of the MUSICAL WORLD, will be at

MR. PURKESS'S,

60, Dean-street, Soho-square, where all advertisements, letters, parcels, music, and communications for the Editor of whatever kind, must be sent. Our kind friends will greatly oblige us by bearing this in mind.

MR. H. FARMER, we thank our correspondent, his request shall be attended to. MR. G. WALMSLEY, and MR. W. GUERNSEY, Advertisement accounts received with thanks. MR. F. SECOND shall be attended to. MR. ALFRED ANGEL has our kind thanks, we hope to meet his views. MR. W. PEELE—DR. ELVEY—MISS F. DUNSTON—MR. G. W. FEARLEY—MR. J. N. WASTFIELD—MR. S. BISSELL—MR. W. G. WEISS—MESSRS. HAMILTON and MULLER—MR. W. GUERNSEY—MR. A. MINARI—MR. F. OLIVER, (Band Master 20th Regiment, Bermuda)—THE HON. MRS. IRBY—MISS BOYHAM—Their Subscriptions to the "Musical World" are acknowledged with thanks. MR. STIMPSON, next week. MR. BINFIELD: the title and index of the "Musical World," for 1843, are now preparing, and will be published with the least possible delay. Z. Z.—Our correspondent's question is a puzzler? we should recommend the vocalist to get proposed as a member of the "Society of British Musicians. E. N. F. writes with the tone and feeling of a gentleman; we shall be delighted to hear from him at any time, and on any subject. MR. CARPENTER (*Hereford*)—his communication was mislaid, and it is now too late to make it available; any future contribution will be received with pleasure. A TRUE WELL WISHER TO THE SOCIETY OF BRITISH MUSICIANS—Though we almost entirely agree with the spirit of his letter, on consideration, we would prefer not publishing it; we have reasons for this, which we should be ready to explain to our correspondent if he desires it. MR. ROVEDINO—The fact is we have had quite enough of the "Antiquarian Society;" as we feel but little interest in the thing itself, it is not likely that we should devote our pages to the squabbles of its members. We have published an attack by Mr. Rovedino, and a defence by Mr. Chappell. We have shown that we entertain no preference, and can now, therefore, cut the matter short, without danger of being called unfair. MR. ROVEDINO's letter, is in any case too violent and unguarded in its expression to suit the "Musical World." He must not be offended that we return it to him; it has been sent to his address. MEDIATOR should put on his spectacles and keep his temper; we are not, however, disposed to quarrel with him. Let him refer to our notices to correspondents last week, and blush for himself—&c. &c. Y. L.—We are not able to answer his question—not knowing cannot say.

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SACRED CONCERTS,**at Crosby Hall,****BISHOPSGATE STREET WITHIN.**

The Fourth Concert of the series will take place on Wednesday Evening, January 17, 1844.

Full Anthem—Awake, put on thy strength—Michael Wise; Duets, Miss Dolby and Mr. Francis—Children pray—Spohr; Aria, Mr. Novello—The Prayer of Hezekiah—Lindpaintner; Aria, Miss Rainforth—See the tall Palm (Solomon)—Handel; Corale—Sebastian Bach; Aria—Miss Dolby—Behold us crying—Hasse; Aria, Mr. Francis—O come, let us worship (Chandos Anthem, Handel); Chorus—Praise His awful Name (Last Judgment)—Spohr; Organ Solo; Trio—Misses Rainforth and Dolby and Mr. Francis—Jesus, Heavenly Master (Crucifixion)—Spohr; Aria, Mr. Novello—Ye guardian saints (Palestine)—Crotch; Quartet and Chorus—Cheer her, O Baal (Atallah)—Handel; Aria, Miss Rainforth—Saviour of sinners—Cherubini; Duets, with Chorus, Misses Rainforth and Dolby—I waited for the Lord (Hymn of Praise)—Mendelssohn; Aria, Miss Dolby—How cheerful along the gay mead—Arne; Chorus—The heavens are telling (Creation)—Haydn. The Organ by Miss Mounsey.

Each Performance will commence at half-past Seven and terminate by Ten o'Clock. Subscription for Two Series Admissions to the Three remaining Concerts, 12s.; Single Ticket, 2s. 6d.

Mr. Templeton

Will repeat his popular Entertainments of

MARY QUEEN OF SCOTS,

And the Music of her times, on Saturday evening next, Jan. 13th, at the HANOVER SQUARE ROOMS; on Thursday the 18th, at the HORNS, KENNINGTON; on Saturday the 20th, at the HANOVER SQUARE ROOMS; and on Monday the 22nd, at the CITY OF LONDON TAVERN, BISHOPSGATE STREET.

Thursday, Jan. 25th, being the anniversary of the birth of the great Scotch Poet, ROBERT BURNS, Mr. TEMPLETON will give his first selection from BURNS' works, entitled

The Beauties of Burns.

Mr. TEMPLETON will sing thirteen favourite Scotch Melodies in each entertainment.

To commence at 8 o'Clock.

THE**Contrapuntist's Society.**

The Second Meeting of the Contrapuntist's Society was held at Mr. G. F. Flowers' residence, on Monday evening, Jan. 8th, when the following Professors of Music were present:—Messrs. G. F. Flowers, Henry Graves, C. E. Stephens, J. S. Stephens, John Wase, and Henry Wild, who having written the Fugue according to the second resolution passed at the first meeting of this Society, were constituted members thereof. Mr. Philip Klitz, of Southampton, having forwarded the prescribed exercise, which was approved, was unanimously elected member of the above society.

The next Meeting of the Contrapuntist's Society takes place at Mr. Flowers' house, on Monday, the 5th of Feb., 1844, at eight o'Clock precisely, when professors desirous of becoming members are requested to bring or present the exercise, as laid down by the second resolution passed at the first meeting of this society.

G. F. FLOWERS,
Honorary Secretary.

Mr. W. Sterndale Bennett

Begs to inform his Pupils, Friends, and the Public, that his

SECOND AND THIRD**Classical Chamber Concerts**

Will take place on the following dates:—

Monday Evening, Jan. 22,
Monday Evening, Feb. 5.

Family Tickets to admit three for a single concert, at One Guinea; Single Tickets for one concert, Half a Guinea; to be had of the principal Music Publishers, and of Mr. Bennett, at his residence,
42, Charlotte Street, Fitzroy Square,

Society of British Musicians.

UNDER the immediate patronage of Her Most Gracious Majesty The Queen; Her Majesty the Queen Dowager, and Her Royal Highness the Duchess of Kent. The Committee respectfully announce that a **SECOND SERIES OF SIX MEETINGS FOR MUSIC AND CONVERSATION** will take place at Erat's Harp Saloon, 23, Berners Street, on Thursday evenings—January 11, 25, February 8, 22, and March 7, 21, 1844, at eight o'Clock; when, in addition to the works of Members of the Society, selections from the compositions of the most eminent Foreign Authors, will be performed. Subscription Tickets for the series, One Guinea, and Single Tickets, Five Shillings, may be obtained of the committee of management, Mr. Jas. Calkin, 3, Harrington Street, Mornington Place; Mr. J. Clifton, 14, Greek Street, Soho Square; Mr. G. Cubitt, 181, Tottenham Court Road; Mr. J. W. Dawson, 2, Berners Street; Mr. W. Erat, 23, Berners Street; Mr. H. Gattie, 19, St. James's Place, Hampstead Road; Mr. G. A. Macfarren, 73, Berners Street; Mr. J. R. Tutton, Cronham Lodge, Old Brompton; Mr. J. T. Willy, 15, Aldernham Terrace, Pancras Road; Mr. G. I. Baker, Secretary; and James Erat, Esq., Honorary Treasurer, 23, Berners Street; and of the principle Music Publishers.

THE VIOLIN.

Just Published.

THE CARNAVAL DE VENISE, SOUVENIR DE PAGANINI, for the Violin; chiefly consisting of Paganini's Original Variations, and the most striking features of the version performed by Sivioli and Ernst. The peculiarities of Bowing, Fingering, Double Harmonics, &c., carefully marked for the use of Students, by the Editor J. W. THIRLWALL.

J. J. Ewer and Co., 72, Newgate Street, J

Theatre Royal Cobent Garden.**M. JULLIEN'S CONCERTS,**

M. JULLIEN has the honour to announce that the English Quadrille will, after this week, give place to other novelties. It has now been played on fifty successive nights, and has invariably been honoured with an encore. In order to show the peculiar characteristics of the English, Irish, and Scotch music, the Royal Irish Quadrille, and the Real Scotch Quadrille will also be played every evening this week. M. Jullien's three most popular works will therefore for the first time be performed on the same evening. Master Thirlwall, the extraordinary violin player, although only eleven years of age, has created a complete sensation during the past week. His rapidity of execution, and the taste which his performed exhibits, are considered by first-rate artists and connoisseurs to be unparalleled. He will perform a solo every evening. During the week also will be performed solos by Herr Koenig, Messrs. Baumann, Howell, Barnett, Lazarus, Richardson, &c. Overtures: Egmont and Fidelio, by Beethoven; the Amazon and Jocko, by Lindpaintner; Euryanthe, &c., by Weber; Midsummer Night's Dream, by Mendelssohn; Jessonda, by Spohr; Symphonies: the Surprise, by Haydn; Pastorale and C Minor, by Beethoven; Jupiter, by Mozart; Power of Sound, by Spohr; Correlli's Trio, the Dancing for the Million Quadrille, &c. Also, a Grand Symphony, entitled The Last Judgment, by Roch Albert, first time. Shortly will be produced, a new Comic Quadrille, by M. Jullien, to be entitled the Irish Echoes, founded on the wonderful natural echo on the Lake of Killarney, discovered by the celebrated Paddy Blake.

PRICES OF ADMISSION.—It will be readily conceived that in the great alterations and re-arrangement of this extensive building for the purposes of an entertainment so different to that for which it was originally constructed, an enormous outlay must have been incurred. M. Jullien, however, wishing to preserve for his concerts the same popular character that they have hitherto enjoyed, has determined on the following scale of admission, which he hopes will meet the convenience and approbation of all classes:—Private Boxes, to hold six persons, £1 : 1s.; Dress Circle, with the privilege of passing to and from the promenade, 2s. 6d.; First Circle of Boxes, 1s.; Second Circle of Boxes, 1s.; First Gallery, 1s.; Promenade, 1s. The first and second circle of boxes will communicate with the promenade, and as those portions of the theatre have sittings for an immense number of persons, visitors who may during the evening wish for seats, will find accommodation without extra charge. Doors open at half-past seven, commence at eight o'clock. Private boxes and places may be secured at the box-office of the theatre; of Mr. Mitchell, Old Bond-street; Mr. Andrews, New Bond-street; Mr. Sams, St. James's-street; and at Mons. Jullien's office, 3, Maddox-street, Bond-street.

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Responses

FOR CATHEDRAL OR CHURCH OF ENGLAND SERVICE,

As sung by the choir of the Chapel attached to the DEAF AND DUMB AND HENSHAW'S BLIND ASYLUM,
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By THOMAS GRAHAM, Organist of the above Chapel,
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